

# It's Easy To Play Rhythm & Blues.

Easy-to-read, simplified arrangements of eighteen well known Rhythm & Blues songs  
for piano/vocal with guitar chord symbols.

Including 'Good Golly Miss Molly', 'The Last Time', 'Mean Woman Blues'.

Arranged by Cyril Watters.



# **It's Easy To Play Rhythm & Blues.**



**Wise Publications**  
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# Good Golly Miss Molly

Words & Music by Robert Blackwell & John Marascalco

Medium tempo

Musical score for the first section of the song. The vocal line starts with a series of eighth-note chords. The lyrics "Good Gol - ly Miss" are written above the staff. The bass line consists of eighth-note chords. The key signature is one flat, and the time signature is 4/4.

Good Gol - ly Miss

F C7+

Musical score for the second section of the song. The vocal line continues with eighth-note chords. The lyrics "Mol - ly," and "Yeah you sure like a ball." are written below the staff. The bass line consists of eighth-note chords. The key signature changes to no sharps or flats, and the time signature changes to 8/8 for the bridge section.

Mol - ly,

Yeah you sure like a ball.

F

Musical score for the third section of the song. The vocal line continues with eighth-note chords. The lyrics "Well, Good Gol - ly Miss," "Mol - ly," and "Yeah you sure like a" are written below the staff. The bass line consists of eighth-note chords. The key signature changes to one sharp, and the time signature changes to 8/8.

Well, Good Gol - ly Miss

Mol - ly,

Yeah you sure like a

F7 Bb7

Musical score for the fourth section of the song. The vocal line continues with eighth-note chords. The lyrics "ball.", "When you're shak - in' and a shout - in'," are written below the staff. The bass line consists of eighth-note chords. The key signature changes back to one flat, and the time signature changes to 8/8.

ball.

When you're shak - in' and a shout - in'

F C7

Can't you hear— your Mom-ma call? Well, from the

B♭7 F C7

ear - ly, ear - ly morn - in' to the ear - ly, ear - ly night, When I

F No chord B♭7 F No chord B♭7

caught Miss Mol-ly rock'in at the House of Blue Lights,— Oh! Good Gol - ly Miss

F No chord F No chord F No chord

Mol - ly. Yeah you sure— like a ball.

B♭7 F

When you're rock - in' and a - roll - in', Can't you hear—your Mom-ma

C7 B♭7

call?  
 Well, now  
 Mom - ma, Pop - pa told me 'Son you'd

F C7 F No chord B<sub>b</sub>7

bet - ter watch your step.' What I knew a - bout Miss Mol - ly, got - ta

F No chord B<sub>b</sub>7 F No chord

watch my dad-dy my - self. Good Gol - ly Miss Mol - ly,

F No chord F No chord B<sub>b</sub>7

Yeah you sure like a ball.  
 When you're shak - in' and a

F

shout - in', Can't you hear your Momma call?

C7 B<sub>b</sub>7 F E<sub>b</sub> F

# Love Potion No. 9

Words & Music by Jerry Leiber & Mike Stoller

Fairly bright tempo

A musical score for piano or voice. The top staff is treble clef, 4/4 time, key signature of one sharp. The bottom staff is bass clef, 4/4 time, key signature of one sharp. The first measure shows a forte dynamic (f) with a bass note. The second measure has a melodic line in the treble and a harmonic line in the bass. The third measure shows a melodic line in the treble and a harmonic line in the bass. The fourth measure has a melodic line in the treble and a harmonic line in the bass.

Em

A7

B♭7 B7

Em

A7

B♭7 B7

A musical score for piano or voice. The top staff is treble clef, 4/4 time, key signature of one sharp. The bottom staff is bass clef, 8/8 time, key signature of one sharp. The first measure contains lyrics "I took my troubles down to". The second measure contains lyrics "Ma-dam Ruth,". The third measure contains lyrics "You know, that Gyp-sy with the". The bass line features eighth-note patterns.

Em

A7

Em

A musical score for piano or voice. The top staff is treble clef, 4/4 time, key signature of one sharp. The bottom staff is bass clef, 8/8 time, key signature of one sharp. The first measure contains lyrics "gold-capped tooth.". The second measure contains lyrics "She's got a store-front at". The third measure contains lyrics "Thirty Fourth and Vine,". The bass line features eighth-note patterns.

A7

G

A musical score for piano or voice. The top staff is treble clef, 4/4 time, key signature of one sharp. The bottom staff is bass clef, 8/8 time, key signature of one sharp. The first measure contains lyrics "Sell-in' lit-tle bott-les, of". The second measure contains lyrics "Love Po-tion Number". The third measure contains lyrics "Nine.". The bass line features eighth-note patterns.

A7

B

No chord

Em

Treble clef, key signature of A major (one sharp).  
 Bass clef, key signature of A major (one sharp).  
 Chords: A7, B♭7, B7, Em, A7.  
 Lyric: I told her that I was a flop with chicks,—

A7      B♭7      B7      Em      A7

Treble clef, key signature of A major (one sharp).  
 Bass clef, key signature of A major (one sharp).  
 Chord: Em.  
 Lyric: I've been that way since nine - teen fif - ty six.—  
 Chord: A7.  
 Lyric: She looked at my palm and she

Em      A7      G

Treble clef, key signature of A major (one sharp).  
 Bass clef, key signature of A major (one sharp).  
 Chord: A7.  
 Lyric: made a ma - gic sign. She said "What you need is Love Po - tion Number

A7      B—      No chord

Treble clef, key signature of A major (one sharp).  
 Bass clef, key signature of A major (one sharp).  
 Chord: Em.  
 Lyric: Nine, She bent down and turned a - round and

Em      A7

Treble clef, key signature of A major (one sharp).  
 Bass clef, key signature of A major (one sharp).  
 Chord: F♯m.  
 Lyric: gave me a wink. She said "I'm gon - na mix it up right here in the sink."— It

F♯m

smelled like tur-pen-tine and looked like In-di-a ink. I held my nose, I closed my eyes;  
#

A7

B No chord

I took a drink. I did-n't know if it was day or night.  
#

Em

A7

I started kiss-in' ev'-ry-thing in sight. But when I kissed the cop down at  
#

Em

A7

G

Thir-ty Fourth and Vine, He broke my lit-tle bot-tle of Love Po-tion Num-ber  
#

A7

B No chord

Nine.

Em

A7

B b7 B7

Em

# Little By Little

Words & Music by Nanker Phelge

Steady four

4

*mf*

F E♭ F E♭ F Cm F

Tried to tail you last night ba - by, trail you in my car.

F7

But I was a - afraid of what I was look - in'

for, And lit - tle by lit - tle I'm los - in' my

B♭ B♭7 B♭ E♭ B♭

love \_\_\_\_\_ for you. \_\_\_\_\_

Eb B<sub>b</sub>7 F F7 Cm F7 Cm

Yeah, \_\_\_ lit - tle by lit - tle I've found out

F C7 Cm7 C7 B<sub>b</sub>

you're not true. \_\_\_\_\_

Eb B<sub>b</sub>7 F F7 Cm F7 Cm

I try not to bear \_\_\_ a grudge, \_\_\_ A

F F7

girl got - ta hitch a ride, \_\_\_\_\_ Things ain't been the same...

Since my mother died, — Yeah,  
 lit - tle by

**B<sub>b</sub>**      **B<sub>b</sub>7**

lit - tle I'm los - in' my love for you.

**B<sub>b</sub>**      **E<sub>b</sub>**      **B<sub>b</sub>7**      **F**

Yeah, Lit - tle by

**F7**      **Cm**      **F7**      **Cm**      **F**      **C7**      **Cm7**

lit - tle I've found out you're not true.

**C7**      **B<sub>b</sub>**      **E<sub>b</sub>**      **B<sub>b</sub>7**      **F**

lit - tle I've found out you're not true.

**F7**      **Cm**      **F7**      **Cm**      **F**

# Poison Ivy

Words & Music by Jerry Leiber & Mike Stoller

Medium bright tempo

The sheet music consists of four staves of musical notation for voice and piano. The top staff has a treble clef, a key signature of one sharp (F#), and a common time signature. The piano part starts with a dynamic of *mf*. The lyrics begin with "1. She comes on like a rose,—". The piano accompaniment includes chords in F, Eb, F, (F), and Eb. The second staff continues with "2. pret-ty as a daisy,— and but". The piano accompaniment includes chords in F, Eb, and F. The third staff begins with "ev'- ry bod- y knows— look out man she's crazy.—". The piano accompaniment includes chords in F, Eb, and F. The lyrics continue with "She'll get you in dutch,— She'll real- ly do you in,—". The piano accompaniment includes chords in F, Eb, and F. The fourth staff begins with "Why, you can If you look but you'd be-ter not let her get— un-der your touch. } Poi - son I - vy, —". The piano accompaniment includes chords in Eb, F, No chord, and Dm. The fifth staff continues with "Poi - son I - vy, — Late at". The piano accompaniment includes chords in Am and Dm.

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1

night while you're sleep-in', Poison I - vy comes creep - in' round. \_\_\_\_\_ 2. She's

Gm C7 Dm

2

Ah that beat will make you jum- py and booze will make you lum-py, the

B<sub>b</sub>

way it rocks will make you jump and twitch. That rhythm's gon-na fool ya, that

F B<sub>b</sub>

slow back beat to cool ya, but Poi- son I - vy, Lord, will make you itch. You're

C No chord

gon - na need an ocean of cal - o - mine lo - tion,

F E<sub>b</sub> F

You'll be scratchin' like a hound,— the

E♭ F E♭

min - u - te you start to mess a - round— Poi - son I - vy,

F No chord Dm

Poi - son I - vy. Late at

Am Dm

night while you're sleep- in', Poi - son I - vy comes creepin', late at night while you're sleepin', Poi - son

Gm C7 Dm

I - vy comes creepin', late at night while you're sleepin' Poison I - vy comes creep - in' a - round.

G Dm Gm Dm

# Down the Road A Piece

Words & Music by Don Raye

Medium tempo

Sheet music for the first section of "Down the Road A Piece". The key signature is one flat (B-flat). The time signature is 4/4. The vocal line starts with a sustained note on G, followed by a melodic line. The piano accompaniment consists of chords and bass notes. The lyrics are: "Now if you want to hear some boogie, then". Chords labeled: F, C7, F.

I know the place, There's just an old pi-an-o and a knocked out bass. — The

drummer man's a guy they call him, "eight-beat Mac." — And you'll remember Slam and ol' spi-

B♭7

F

- der fin - ger Jack.

They serve ya chicken fried in

ba-con grease, — Down the

Gm7

C7

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road, down the road, down the road a piece.  
 That's a place you real - ly

F6 E7 F6 E7 F6 B $\flat$  F

get your kicks,  
 It's open ev' ry night, from 'bout twelve to six. Now if you

B $\flat$ 6 F7

want to hear some boogie, you will get your fill,  
 Be-cause, Pops, they put it to ya like an

B $\flat$ 7 F

ol' steam drill,  
 come a - long with me be - fore they lose their lease,  
 Down the

C7

road, down the road, down the road a piece.Doo, doo, doo  
 doo,  
 Doo,

F6 E7 F6 E7 F6 B $\flat$  F E7

doit, \_\_\_\_\_ Doo, doo, doo doo, \_\_\_\_\_ Doo,  
 F B♭7 E7

doit, \_\_\_\_\_ Doo, doo, doo, doo, \_\_\_\_\_ Doo, doo, doo,  
 F Gm7 C7

doo, doit. \_\_\_\_\_ You'll get a little touch of ol' Ba - sin Street, \_\_ And  
 F C7+ F

ev' - ry now and then a Kan - sas Ci - ty beat, \_\_ A - while la - ter on, as the  
 F7 E F9 B♭7

night goes by, \_\_\_ You get to think - in' that you're back in "Chi," \_\_\_  
 F

Yes, you keep jumpin' and a - long 'bout dawn, — You're all cooled off and your  
 C7 Cdim C7 Cdim C7 Fmaj7 F7 Bb7

top is gone. Down the road, down the road a piece, — It's just down the road, down the  
 F

road a piece. — No cov - er charge, but to get a smile, — Drop some  
 F7 Bb Bb7

change in the kit - ty, ev' - ry once in a while. Oh, love those cats, — may their  
 F F7 C7

tribe in - crease, — Down the road, down the road, down the road a piece.  
 C Cdim C C7 F Bb F F6

# Maybe Baby

Words & Music by Charles Hardin & Norman Petty

**Steady tempo**

Treble clef, key signature of B-flat major (two flats).  
 Bass clef.  
 Measures 1-2: F major chord (F-A-C) followed by Dm minor chord (D-F-A).  
 Measures 3-4: F major chord (F-A-C) followed by Gm7 chord (G-B-D-F#).  
 Measures 5-6: C7 chord (C-E-G-B).  
 Lyrics:  
 May - be, Ba - by, You'll be true. —  
 May - be, Ba - by, I'll have you — for

A musical score for a solo voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The lyrics are: "me. It's fun - ny, hon - ey, you don't care, \_\_\_\_". The piano accompaniment consists of simple chords: F, B♭, F, and Dm.

You nev - er listen to my prayer, \_\_\_ May - be, Ba-by, you will love me some

F Dm F Gm7 C7

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day. Well, you are the one that makes me sad,

F B<sub>b</sub> F F<sub>7</sub> B<sub>b</sub>

And you are the one that makes me glad, when some - day you want me,

F B<sub>b</sub>

I'll be there, wait and see. Oh, May - be Ba - by, I'll have you,

C<sub>7</sub> C<sub>7+</sub> F Dm

May - be, Ba - by, you'll be true, May - be, Ba - by, I'll have you for

F Dm F G<sub>m7</sub> C<sub>7</sub>

me.

1 F B<sub>b</sub> F  
2 F G<sub>m7</sub>  
3 F

me. *rallentando*

# The Promised Land

Words & Music by Chuck Berry

Medium bright tempo

Musical score for the first four measures of "The Promised Land". The key signature is common time (indicated by a '4'). The music consists of two staves: treble and bass. The treble staff starts with a C major chord (C, E, G) followed by a Dm7 chord (D, F#, A). The bass staff starts with a C major chord (C, E, G) followed by a D7 chord (D, G, B, E). The lyrics "left my home in" are written below the notes.

Musical score for the fifth measure through the end of the verse. The key signature changes to common time (indicated by a '4'). The lyrics "Nor-folk, Vir-gin-ia, Ca-li-for-nia on my mind." are written below the notes. The chords shown are C, Em7, and F.

Musical score for the chorus section. The key signature changes to common time (indicated by a '4'). The lyrics "straddled that grey-hound and rode him in - to Ra-leigh and on a-cross Car-o-line." are written below the notes. The chords shown are G7, C, and G.

Musical score for the final section of the song. The key signature changes to common time (indicated by a '4'). The lyrics "We stopped at Charlotte, We by-passed Rock Hill. We ne-ver was a min-ute late." are written below the notes. The chords shown are C, G, and C.

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We was ninety miles out of At - lan - ta by sundown, Rollin' out of Geor-gia

F G G7

State. We had motor trouble that turned in - to a struggle, Half - way a-cross Al - a -

C G C

bam. And that 'Hound broke down and left us all stranded in Downtown Birming -

F G7

1.2 ham.

3 line.

C Dm7 D7 G7 C

### 2nd Verse

Right away I bought me a through train ticket.  
Ridin' across Mississippi clean,  
And I was on the Midnight Flyer out of Birmingham.  
Smokin' into New Orleans.  
Somebody helped me get out of Louisiana,  
Just to help me get to Houston Town.  
There are people there who care a little about me,  
And they won't let a poor boy down,  
Sure as you're born, they bought me a silk suit,  
They put luggage in my hand,  
And I woke up high over Albuquerque on a jet  
to the Promised Land.

### 3rd Verse

Workin' on a T bone steak,  
I had a party flyin' over to the Golden State,  
When the pilot told us in thirteen minutes  
He would get us at the Terminal Gate.  
Swing low, chariot, come down easy,  
Taxi to the Terminal Line;  
Cut your engines, and cool your wings,  
And let me make it to the telephone,  
Los Angeles, give me Norfolk, Virginia,  
Tidewater 4-10-0-0,  
Tell the folks back home this is the Promised Land  
callin' and the poor boy's on the line.

# Rave On

Words & Music by Sunny West, Bill Tilgham & Norman Petty

Bright tempo

4/4 time signature, treble and bass staves. Dynamics: *f*, *mf*. Chords: F, Gm, F, Gm, F.

1. The

4/4 time signature, treble and bass staves. Dynamics: *f*, *mf*. Chords: F, F7.

1. lit-tle things you say and do, They make me want to be with you - hoo-hoo  
2. way you dance and hold me tight, The way you kiss and say good-ni - hi-high,

4/4 time signature, treble and bass staves. Dynamics: *f*, *mf*. Chords: B♭, F.

Rave on! It's a cra - zy feel - in' and I know it's got me reel - in' when

4/4 time signature, treble and bass staves. Dynamics: *f*, *mf*. Chords: C7, Gm7, F.

1  
you say, "I love - you," Rave on. 2. Well, the

2

on. Well- ell - ell, Rave on! It's a cra - zy feel - in' and

F                   F7                   B♭7

I know it's got me reel - in', I'm so glad that you're re- veal - in' your

F                   C7                   B♭

love for me. Rave on, Rave on and tell me

F                   B♭7

Tell me not to be lone - ly, Tell me you love me on - ly,

F                   B♭                   F6                   C7

1                   2

Rave on to me. Well - ell - ell           Rave on to me.

F                   B♭                   F                   F7                   F                   B♭                   F

# Ain't No Woman (Like The One I've Got)

Words & Music by Dennis Lambert & Brian Potter

Medium slow tempo

Sheet music for piano/vocal. Treble and bass staves. Key signature: C major (no sharps or flats). Time signature: Common time (indicated by '4'). Dynamics: *mf*. Chords: C, Am, Dm7, G7, C, A7, D7, G7.

Continuation of the musical score. Treble and bass staves. Key signature: C major. Time signature: Common time. Dynamics: *mf*. Chords: C, Em7, Am.

Ain't no wom - an like the one I've got, — You know it takes a lot — to find an-

Continuation of the musical score. Treble and bass staves. Key signature: C major. Time signature: Common time. Dynamics: *mf*. Chords: F, G7, C, Em7.

oth - er bet - ter. Ain't no wom - an like the one I love, — You know we're

Continuation of the musical score. Treble and bass staves. Key signature: C major. Time signature: Common time. Dynamics: *mf*. Chords: Am, F, G7, Fmaj7, Em7, Dm7.

hand in glove, — she fits me to the let - ter. Oh! —

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1. Ev' - ry day the sun comes up a round her  
 2. She can pick me up when it's down I'm go - in', She can make the  
 Put a lit - tle

Dm Am

birds sing har - mon - y. Ev' - ry drop of rain is — my glad it keeps  
 mu - sic in my day. Wouldn't be sur - prised if my love keeps

Dm Am Dm

found her, Heav - en must have made her just for me. When she  
 grow - in' big - ger ev' - ry minute that she stays a - way. I would

Am Dm

smiles so warm and she ten - der, I'd a sight for sore eyes to o -  
 kiss the ground and she walks on, be hap - py to o -

Fmaj7 Em7 Dm7 A♭ Em7

see . . . 2 bey.

Dm7 Dm7 C Dm7 C

# Nadine (Is It You)

Words & Music by Chuck Berry

**Medium tempo**

*f*

G7 C G G7 C G

1. As

2. I got on a ci - ty bus and found a va - cant seat, I thought I saw my fu - ture bride  
saw her from the cor - ner as she turned and doubled back, She start-ed walk-in' t'ward a coffee

Gm G Gm G

walk-in' up the street, I shout-ed to the dri - ver 'Hey con - duc - tor you must slow -  
colour-ed Cad - il - lac, I was push - in' thru the crowd try - in' to get where she was at, And

C7

down, "I think I see her, Please let me off this bus.'} Nadine  
I was cam-paigns shoutin' like a south-ern dip - lo - mat.

Gm G7 C

Hon - ey, is that you? — Oh, Na -

G G7 C G

dine, — Hon - ey, is that you?

C7 G7 C

{ Seems like ev' - ry time I see you dar - lin', You got somethin' else to  
 { Seems like ev' - ry time I catch you dat - cha' You're up to some - thing

G D7

1,2,3 4

do. new.

2. I rall.

G C G G G9

3. Down-town searchin' for her, lookin' all around,  
Saw her gettin' in a yellow cab headin' up town.  
I caught a loaded taxi, paid up ev'rybody's tab  
With a twenty dollar bill, told him 'Catch that yellow cab'.
4. She moves around like a wave of summer breeze,  
Go, driver, go, go, catch her balmy breeze,  
Movin' thru the traffic like a mounted cavalier.  
Leanin' out the taxi window tryin' to make her hear.

# My Baby Left Me

Words & Music by Arthur Crudup

Medium bright tempo

Musical score for the first two staves of "My Baby Left Me". The key signature is one flat (F major). The time signature is common time (indicated by a 'C'). The vocal part starts with a half note (B-flat) followed by quarter notes (A, G, F). The piano part consists of eighth-note chords in the right hand and eighth-note bass notes in the left hand. The vocal line continues with quarter notes (E, D, C, B-flat, A, G, F).

F7

Musical score for the third staff of "My Baby Left Me". The vocal line begins with a half note (B-flat) followed by quarter notes (A, G, F). The piano part consists of eighth-note chords in the right hand and eighth-note bass notes in the left hand. The vocal line continues with quarter notes (E, D, C, B-flat, A, G, F).

1. Yes, my

Musical score for the fourth staff of "My Baby Left Me". The vocal line begins with a half note (B-flat) followed by quarter notes (A, G, F). The piano part consists of eighth-note chords in the right hand and eighth-note bass notes in the left hand. The vocal line continues with quarter notes (E, D, C, B-flat, A, G, F).

F7

Musical score for the fifth staff of "My Baby Left Me". The vocal line begins with a half note (B-flat) followed by quarter notes (A, G, F). The piano part consists of eighth-note chords in the right hand and eighth-note bass notes in the left hand. The vocal line continues with quarter notes (E, D, C, B-flat, A, G, F).

1. ba - by      left me,      nev - er said a      word.  
2. stand at my      win - dow,      wring my hands and      cry.

was\_\_\_\_ it some - thing I done, some - thing that she heard? My ba - by  
I hate to lose that wo - man, hate to say good - bye. You know she

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left left me, me,  
 My ba - by  
 Yes, she \_\_\_\_\_  
 left left me,  
 My ba - by

B♭7

e - ven left me, \_\_\_\_\_  
 nev - er said a

Cm7 Gm7 C7

word. \_\_\_\_\_

1

2. Now, I

F7

2

F

3. Baby, one of these mornings, Lord, it won't be long.  
 You'll look for me and, Baby, and Daddy he'll be gone.  
 You know you left me, you know you left me.  
 My baby even left me, never said goodbye.

4. Now, I stand at my window, wring my hands and moan.  
 All I know is that the one I love is gone.  
 My baby left me, you know she left me.  
 My baby even left me, never said a word.

# Trouble In Mind

Words & Music by Richard M. Jones (Chippie Hill)

**Slow blues tempo**

A musical score for piano in G major (two sharps) and common time (4/4). The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows harmonic bass notes. Measure 1 starts with an Em chord (B, D, G), followed by a C7 chord (C, E, G, B, D) with a bass note B, and ends with a B7 chord (B, D, G, B, E). Measures 2 and 3 show the continuation of the melodic line over the same harmonic progression.

## VERSE

Musical score for 'I'm Troubled in Mind' featuring two staves. The top staff shows a treble clef, a key signature of one sharp, and three measures of music. The lyrics 'Trouble in mind,' are written below the notes, with 'mf' dynamic markings above the second and third measures. The bottom staff shows a bass clef, a key signature of one sharp, and three measures of music. Chords indicated below the staff are Em, E♭7, D7, G, and C7.

A musical score for a single melodic line. The top staff is in treble clef, G major (one sharp), common time. The lyrics are: "I'm feel - in' lone - some and blue, can't sleep at night for think - in'". The bottom staff is in bass clef, C major (no sharps or flats), common time. The chords are: G, A7, D7, G, G7, C7.

A musical score for 'Over the Rainbow' in G major. The vocal line starts with a melodic line over a G7 chord, followed by a piano line. The lyrics 'O - ver things that I've gone through.' are written below the vocal line, with a fermata over 'through.'. The piano line continues with a G6 chord, a Cdim chord, and another G7 chord.

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nev - er had no trou-ble till that black cat cross'd my path.  
G7  
 C7

Trouble, — how long will it  
E♭7 D7 E♭7 D7 E♭7 D7

last? 1. Trou - ble in  
G

REFRAIN

mind I'm blue, But I won't be blue al -  
 2.lay my head on some lone - some rail - road  
G7 Dm7 G+  
 G6 D9

ways. For Let the sun will shine in  
 iron. — the two - nine - teen train  
C C♯dim G

my  
ease  
 back my door trou - some bled  
 day.  
mind.

Am D7 G Bm7 B♭ m7

Trouble in mind,  
 Trouble in mind,  
 that's I'm true,  
 blue,  
 I have poor

Am7 Gmaj7 D9 G6 D9

al heart - most is lost beat - my ing  
 mind, slow, ——————  
 Life Nev - ain't

G7 Dm7 G+ C C♯ dim

worth had while no liv trou - in', ble  
 feel in like my I life could be -

G Am D7

die.  
fore.

1 2. I'm gon - na  
 rall.

G E7 A D7 A D7 G

# Bo Diddley

Words & Music by Eugene McDaniels

Fairly bright

mf

Bo Diddley'll buy baby a

G $\flat$  G

dia - mond ring.

1. If that dia - mond  
2. If that pri - vate

G $\flat$  G

ring don't shine,—  
eye can't see,—

He's gon - na take it to a  
He bet - ter not take that

G $\flat$  G

pri - vate eye.  
ring from me.

1 2

G $\flat$  G Dm7

Bo Diddley caught a nan - ny goat,—  
 Bo Diddley caught a bear— cat,—

G<sub>b</sub> G

To make his pret-ty ba - by a Sun - day coat.—  
 To make his pret-ty ba - by a Sun- day hat.—

1

INTERLUDE

2

f

G<sub>b</sub> Dm7 Gb G Dm7

G Dm7 G F G F

*mf*

G F G F Gb

Won't you come to my house and rack that bone,  
 Look at that Bo - do oh where's he been,  
 G Gb

Take to my ba - by all the way from home.  
 Up to your house and gone a - gain.  
 G

REFRAIN

Bo Did -dl - ey, Bo Did-dl - ey,  
 Gb G

have you heard — My pret-ty baby said  
 she was a bird.

*Repeat ad lib gradually fading out*

she was a bird.

# Stagger Lee

Words & Music by Harold Logan & Lloyd Price

Bright tempo

*f*

1. I was

C C7 F7 F6 G7+

1. standing on the corner when I heard my bulldog bark.  
2. Lee told Billy, 'I can't let you go with that.  
3. Lee went to the bar room, and he stood across the barroom door.  
He was You have Said 'Now

C G7+ C7 F7

bark-ing at the two men who were won all my mon-ey and my no - body move and he gambl-ing brand new pulled his Stet-son for - ty dark. hat. four.  
It was Stag - ger Stag - ger

C G7 C G7 G7+

Stag-ger Lee and Bil - ly, two men who gam - ble late, Stag - ger Lee went home Bil - ly, and he 'Oh pulled his for - ty take my four, life, Said 'I'm Lee cried please don't' Stag - ger I got'

C G C7 F7

Lee threw seven, Bil - ly swore that he threw eight.  
 go ing to the bar - room just to pay that debt I owe.  
 three little child - ren and a ver - y sick - ly wife.'  
Stag-ger  
Stag-ger  
Stag-ger

C                    G7                    C                    G7                    G7+

Lee \_\_\_\_\_ shot Bil - ly, \_\_\_\_\_ oh, he shot that poor boy so bad.  
 Till the

C                    G7+                    C7                    F7

bul - let came through Billy and it broke the bar - tender's glass.  
 Look out now, Go,

C                    G7                    C                    G7                    Dm7

go Stagger Lee. Go, go Stagger Lee. Go, go Stagger Lee. Go, go Stagger Lee. Go,

C                    C7                    F7                    F7

*Fade out*

go Stagger Lee. Go, go Stagger Lee. Go, go Stagger Lee. Go, go!

C                    G7                    C

# Not Fade Away

Words & Music by Charles Hardin & Norman Petty

Brightly

A musical score for piano and voice. The piano part consists of two staves: treble and bass. The vocal part is in soprano clef. The key signature is F major (one sharp). The tempo is marked 'Brightly' and dynamic 'f'. The lyrics are: 'I'm gon-na tell you how it's gon-na be,' followed by a repeat sign. The chords are F, Bb, F, Bb, F.

1. I'm gon-na tell you how it's gon-na be,  
2. My love is big - ger than a Cad - il - lac,  
3. I'm gon-na tell you how it's gon-na be,

F Bb Eb Bb

You're gon-na give - a your love to me.  
I try to show it and you drive me back.  
You're gon-na give - a your love to me.

A

C7 F Bb F

I wan-na love you night and day,  
Your love for me has got to be real,  
love to last more than one day,

You  
For  
A

F7 Bb Eb Bb

know my love\_\_ not\_\_ fade a - way.\_\_\_\_\_ Well, you  
 you to know\_\_ just\_\_ how I feel.\_\_\_\_\_ A  
 love that's love\_\_ not\_\_ fade a - way.\_\_\_\_\_ A

C7 F B<sub>b</sub> F

know my love\_\_ not\_\_ fade away.\_\_\_\_\_ 1  
 love for real\_\_ not\_\_ fade away.\_\_\_\_\_  
 love that's love\_\_ not\_\_ fade away.\_\_\_\_\_

C7 F B<sub>b</sub> F

2

B<sub>b</sub> F F B<sub>b</sub> F

3

B<sub>b</sub> F F B<sub>b</sub> F

mf \_\_\_\_\_ mp \_\_\_\_\_ pp

B<sub>b</sub> F B<sub>b</sub> F

# (This Could Be) The Last Time

Words & Music by Mick Jagger & Keith Richard

Moderate tempo

Musical score for the first line of the song. The key signature is G major (one sharp). The time signature is common time (4/4). The vocal line starts with a sustained note followed by a melodic line. The piano accompaniment consists of eighth-note chords. The lyrics "Well, I" are written below the vocal line.

1. Well, I

G D7 G D7 G D7 G D7

Musical score for the second line of the song. The vocal line continues with a melodic line over eighth-note chords. The lyrics "told you once and I" are repeated three times with different endings: "told you twice; but ya", "I can't stay; but ya", and "told you twice; but ya". The piano accompaniment consists of eighth-note chords.

1. told you once and I told you twice; but ya  
2. sor - ry girl but I can't stay; but ya  
3. told you once and I told you twice; but ya  
that some -

D G6 C G D G C G

Musical score for the third line of the song. The vocal line continues with a melodic line over eighth-note chords. The lyrics "nev - er lis - ten to my ad - vice." are followed by "feel - in' like I do to - day." and "one will have to pay the price." The piano accompaniment consists of eighth-note chords.

nev - er lis - ten to my ad - vice. You  
feel - in' like I do to - day. It's  
one will have to pay the price. But

D G6 C G D G C

Musical score for the fourth line of the song. The vocal line continues with a melodic line over eighth-note chords. The lyrics "don't try ver - y hard to please me, with" are followed by "too much pain and too much sor - row, 'cuz here's a chance to change your mind,". The piano accompaniment consists of eighth-note chords.

don't try ver - y hard to please me, with  
too much pain and too much sor - row, 'cuz  
here's a chance to change your mind,

D G6 C G D G C

what you know, — it  
 guess I'll feel — the same to - mor - row.  
 I'll be gone — a long long time.

Well,

D G6 C G D G C

this could be the last time,  
 this could be the last time.

G

May - be the last time, I don't know.

Cmaj7 C G

Oh no. Oh no.

1.2  
 D7

Well, I'm no. Well,

3  
 (D7)

*D.S. and Fade out*

# Mean Woman Blues

Words & Music by Claude DeMetrius

Medium tempo

Musical score for the first line of the song. The key signature is one flat. The melody starts with a C7 chord, followed by a B♭7 chord, and then an F chord. The lyrics are "I got a woman, mean as she can be." The vocal line includes a melodic line with a sustained note and a harmonic line below it.

C7

B♭7

F

Musical score for the second line of the song. The key signature changes to no sharps or flats. The melody continues with the F chord. The lyrics are "I got a woman, mean as she can be." The vocal line includes a melodic line with a sustained note and a harmonic line below it.

(F)

Musical score for the third line of the song. The key signature changes back to one flat. The melody starts with a B♭7 chord, followed by an F chord, and then an Fm chord. The lyrics are "I got a woman, mean as she can be. Some -". The vocal line includes a melodic line with a sustained note and a harmonic line below it.

B♭7

F

Fm

Musical score for the fourth line of the song. The key signature changes back to one flat. The melody starts with a C7 chord, followed by a B♭7 chord, and then an F chord. The lyrics are "times I think she's al - most mean as me. 1. A". The vocal line includes a melodic line with a sustained note and a harmonic line below it.

C7

B♭7

F

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2. black cat up and died of fright,  
kiss so hard she bruise my lips.  
3. strang - est gal I ev - er had,

'Cause she crossed his Hurts so good my Nev - er hap - py path last night,  
heart just flips, } Oh, less she's mad,

F No chord

F No chord

F No chord

I got a wom - an mean as she can be.

Some -

B♭7

F

Fm

1.2

times I think she's al - most mean as me.

2. She  
3. The

C7

B♭7

F

me.

Some - times I think she's al - most

F

Fm C7

B♭7

mean as me.

f

F

# Tulane

Words & Music by Chuck Berry

Medium tempo

Sheet music for the first section of "Tulane". The key signature is F major (one sharp). The time signature changes from common time to 12/8. The vocal line starts with eighth-note patterns. The lyrics are:

No chord      F      G7      C

1. Tu - lane and John-ny open-ed a  
2. by your fa-ther's house and tell him  
3. Go and tell your mom in case you

Sheet music for the second section of "Tulane". The key signature changes to B-flat major (two flats). The lyrics are:

nov - el - ty shop, —  
bus'ness is slow, —  
run in - to the man,      Go

Back un - der the coun-ter was the  
See if he will loan you some, 'cos  
by the shop and get the stuff and

cream of the crop. —  
soon you'll get the dough.  
hide it in the van.

C7

Sheet music for the third section of "Tulane". The key signature changes to A major (no sharps or flats). The lyrics are:

Ev' - ry - thing was clicking and the  
Put the cat out in the hall and  
Go back to your fa - ther's, get the

bus'ness was good, —  
rum-ple up the room,  
mon-ey for the bail.

Till

one day lo and be - hold an  
Go 'to Doctor Cannon, tell him you  
Bring it down and bail me out this

F7      C

Sheet music for the fourth section of "Tulane". The key signature changes to E major (one sharp). The lyrics are:

offi - cer stood. —  
swallowed some perfume.  
rot - ten fun - ky jail.      We

John-ny jumped the coun-ter but he  
Tell him that you need it quick so  
got - ta tell a law - yer in the

stumbled and fell, — Tu -  
he'll have to test - i - fy.  
trick of poli - tics, — Some -

G7      F7

## CHORUS

lane made it up, John-ny  
You been sick all day, that's a  
body who can win this thing and

fell and he yelled:- Put it  
per - fect al - i bi: Put it  
get this thing fixed:- Put it

on, on, } Tu - lane,—  
on,

he can't catch up with you,  
go, Tu - lane,— he ain't man e - nough for you,

go, Tu - lane,— use all the speed— you got,  
go, Tu - lane,—

you know you need— a lot, go Tu - lane,— he's lag - ging be- hind,— put it

1.2 on, Tu - lane,— put it on. 2. Go on.

3

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